

DES HARFENISTEN KONZERT-PROGRAMM.



ALTE MEISTERSTÜCKE BEARBEITET VON L. M. MAGISTRETTI.

	Preis netto
Nº 1. ROSSI, MICH. ANGELO. <i>Andantino Allegro</i> . M. 1,50 (1620 - 1660)	
Nº 2. SCARLATTI, DOMENICO. <i>Bourrée</i> „ 1,50 (1683 - 1757)	
Nº 3. BACH, J. S. <i>Allemande</i> „ 1,— (1685 - 1750)	
Nº 4. BACH, J. S. <i>Gavotte</i> „ 1,50 (1685 - 1750)	
Nº 5. HAENDEL, G. F. <i>Courante</i> „ 1,50 (1685 - 1759)	
Nº 6. HAENDEL, G. F. <i>Passacaglia</i> „ 1,50 (1685 - 1759)	
Nº 7. ZIPOLI, D. <i>Corrente</i> „ 1,— (1675 - 1716)	
Nº 8. DAQUIN, C. <i>Le coucou</i> „ 1,50 (1694 - 1772)	
Nº 9. GALUPPI, B. <i>Giga</i> „ 1,50 (1703 - 1785)	
Nº 10. PARADISI P. D. <i>Toccata</i> „ 1,50 (1710 - 1792)	
Nº 11. ROLLE, G. E. <i>Allegro Presto</i> „ 2,— (1718 - 1785)	
Nº 12. GRAZIOLI, G. B. <i>Moderato</i> „ 1,50 (1755 - 1820)	



JUL. HEINR. ZIMMERMANN, LEIPZIG,
St. Petersburg, Moskau, Riga, London.

C. GRÖDER G. M. B. H., LEIPZIG.

Allegro e Presto.

G. E. Rolle.
1718 - 1785.

Allegro.

Harfe.

p

tr

2^e fois

f

p

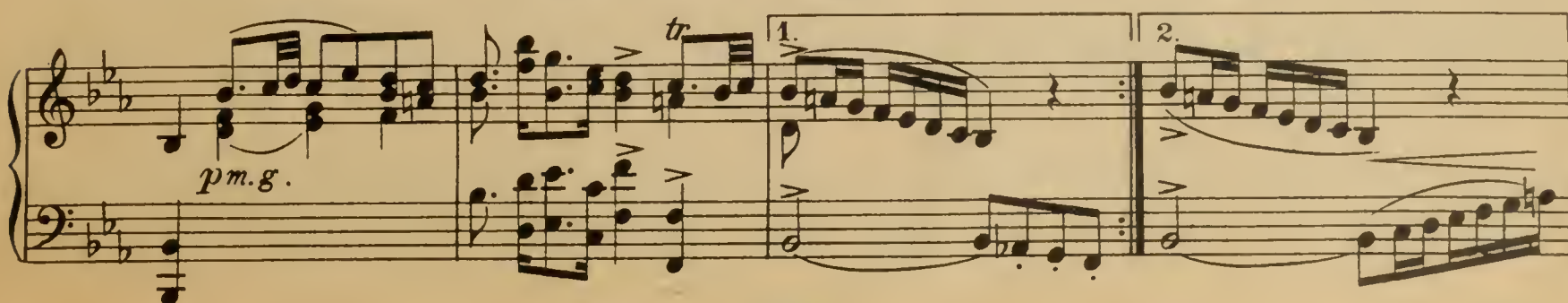
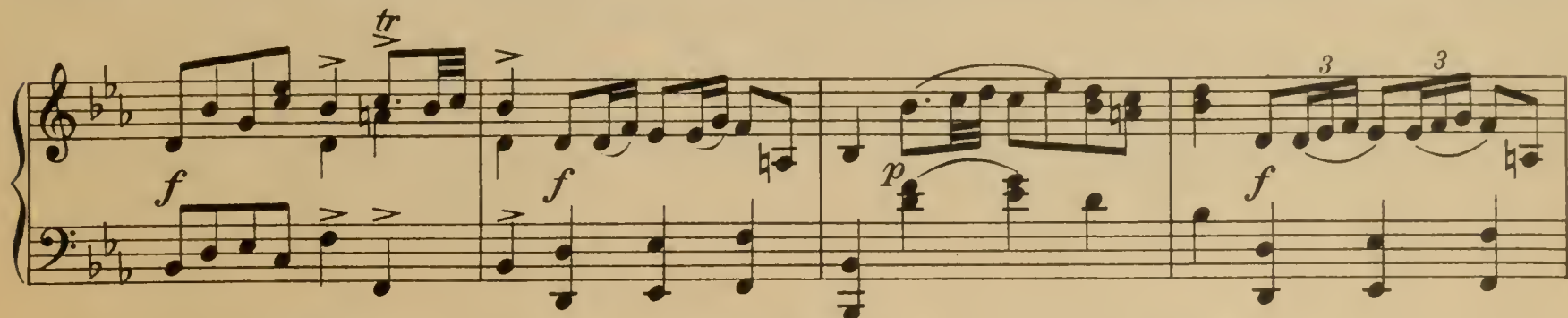
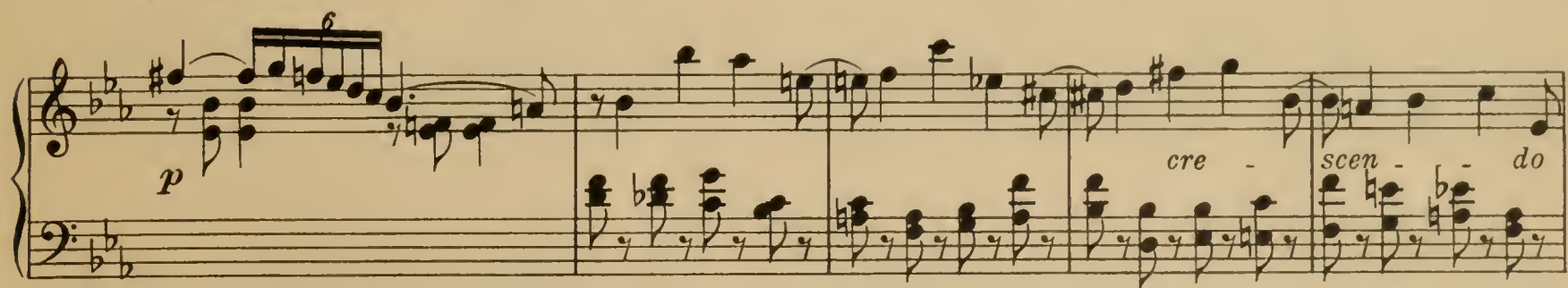
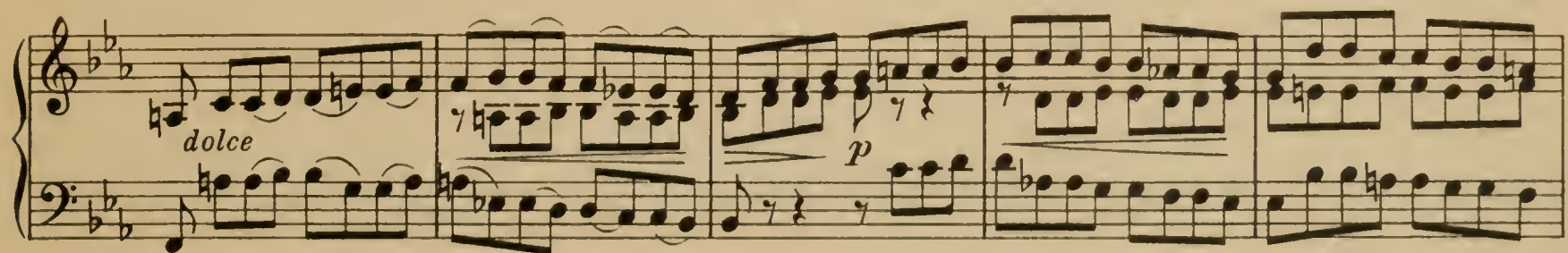
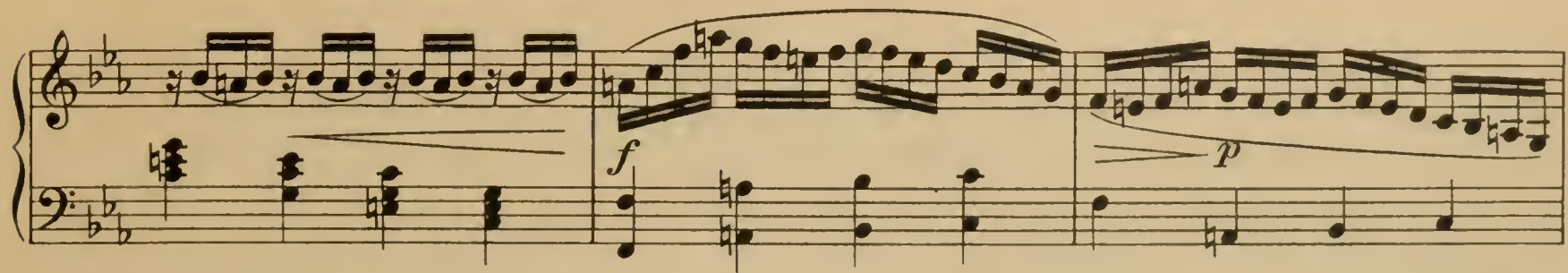
sf

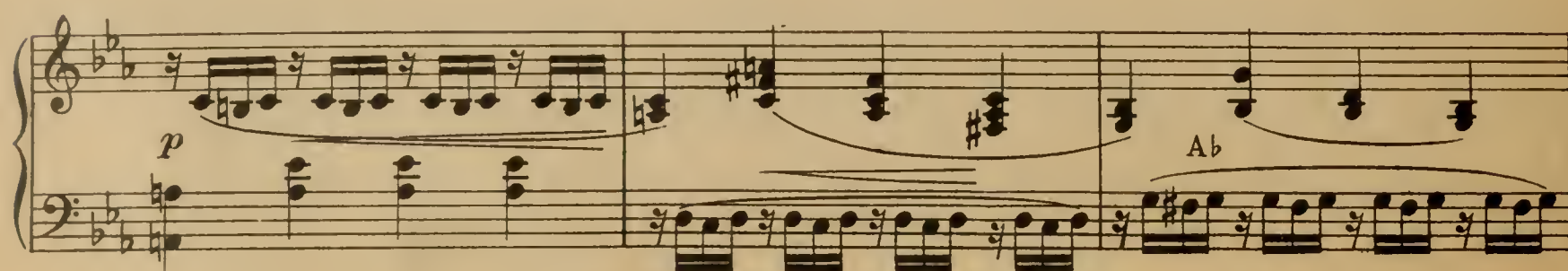
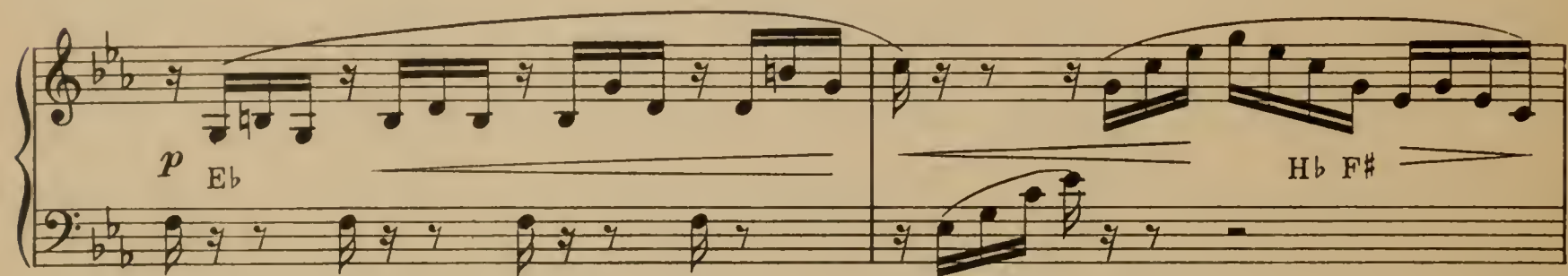
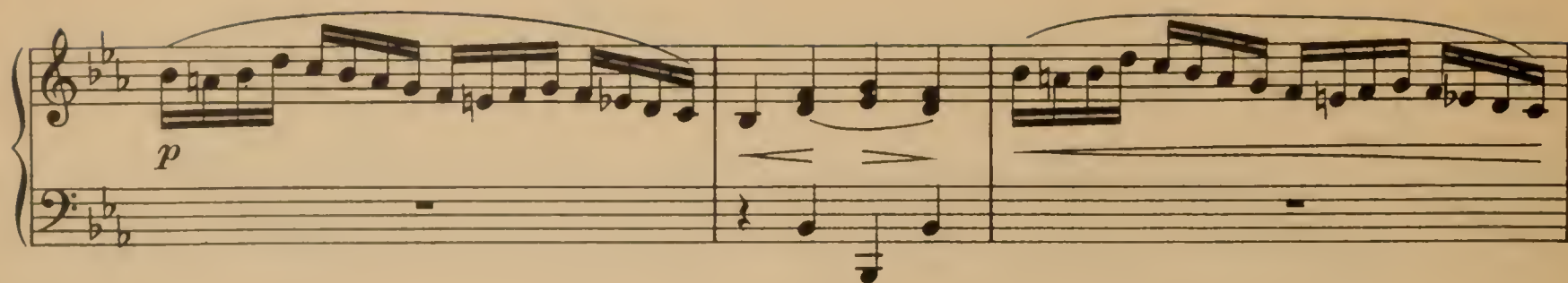
dolce

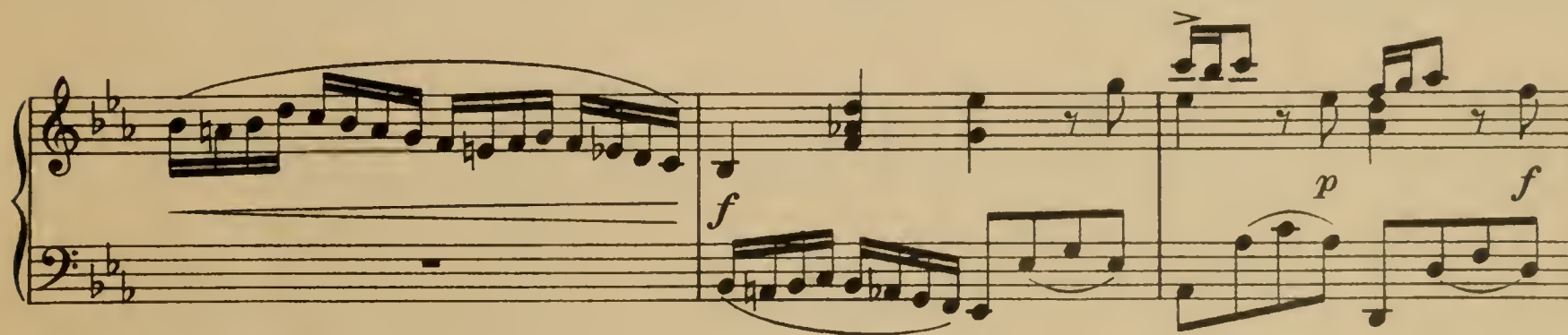
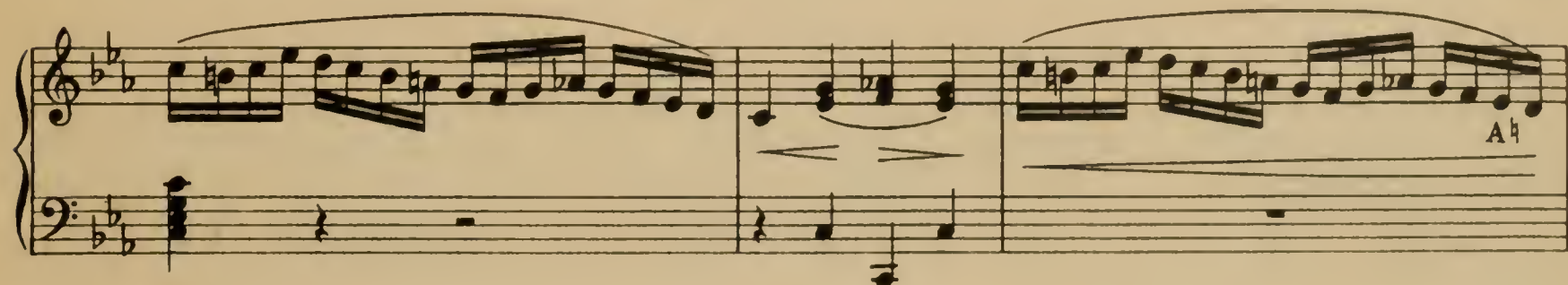
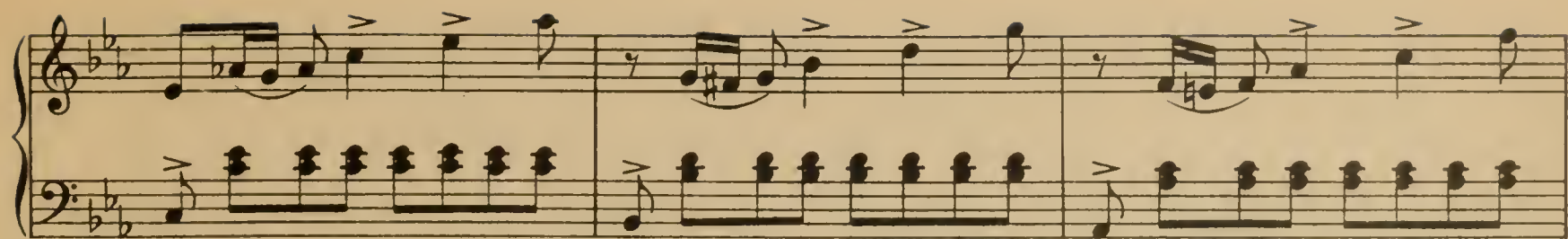
H \sharp

E \flat

p







a tempo

f *p* *f* *p*

(F#)

Musical score for "The Song of the Lark" by Franz Schubert, measures 1-3. The score is in G major (one sharp) and 4/4 time. It features a piano (p) and forte (f) dynamic range. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked "Allegretto".

Musical score for "L'Espresso" by Frédéric Chopin, Op. 10, No. 3. The score is in G major, 2/4 time, and consists of 16 measures. The right hand (treble clef) features a melodic line with a trill in measure 10 and a grace note in measure 11. The left hand (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. The piece concludes with a "p dolce" marking in measure 16.

First system of musical notation. Treble and bass staves. Treble staff features triplets and a trill. Dynamics include *p*, *f*, and *sf*.

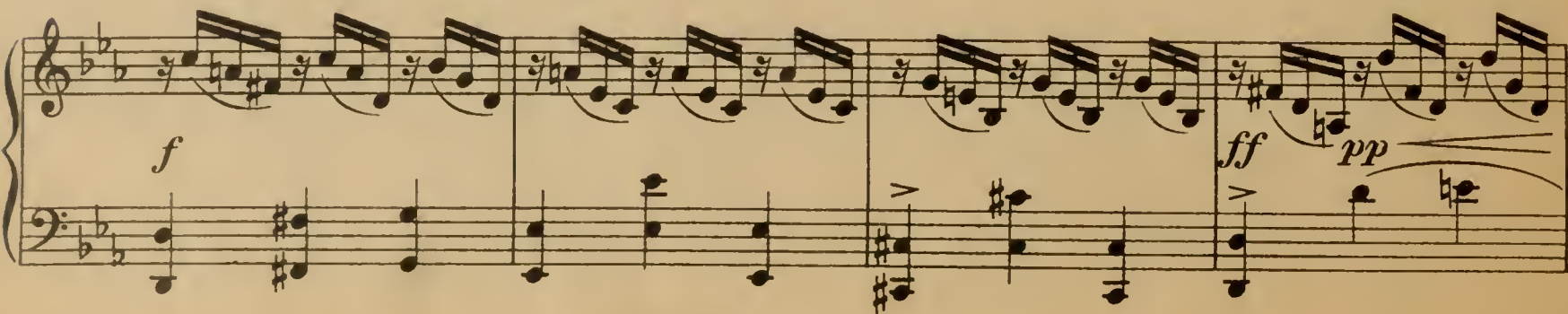
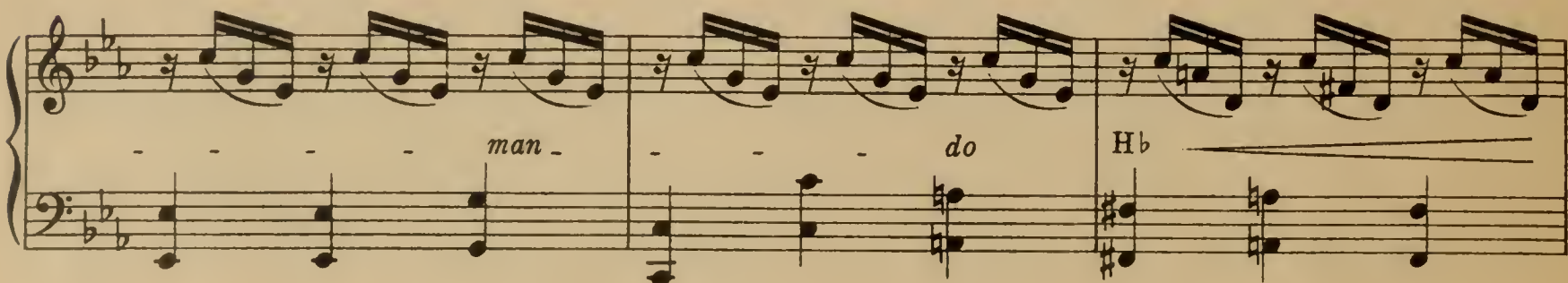
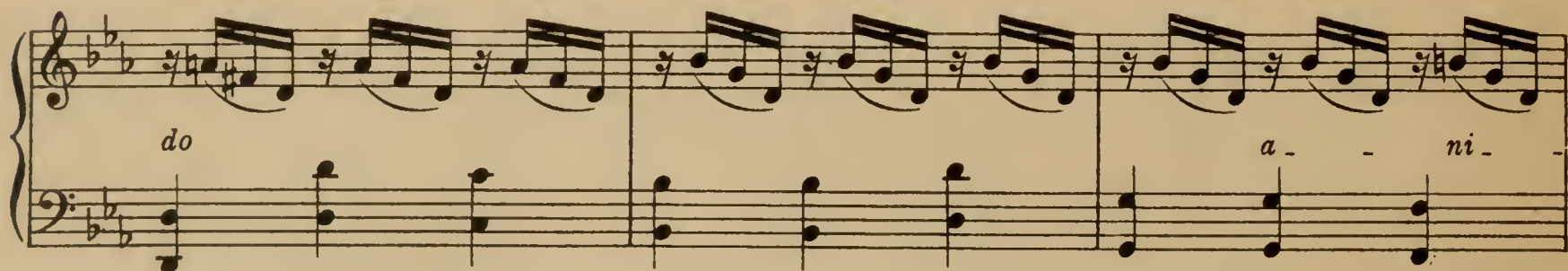
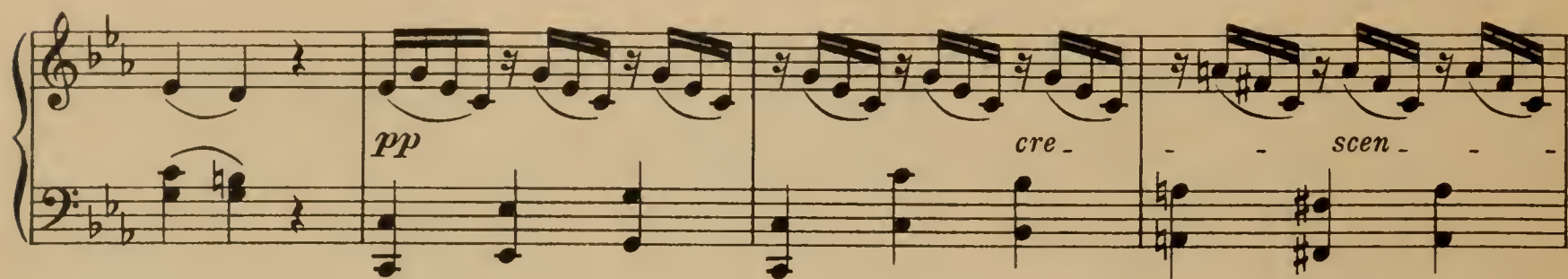
Second system of musical notation. Treble and bass staves. Treble staff begins with **Presto.** and a 3/4 time signature. Fingerings are indicated with numbers 1-4. Dynamics include *f*.

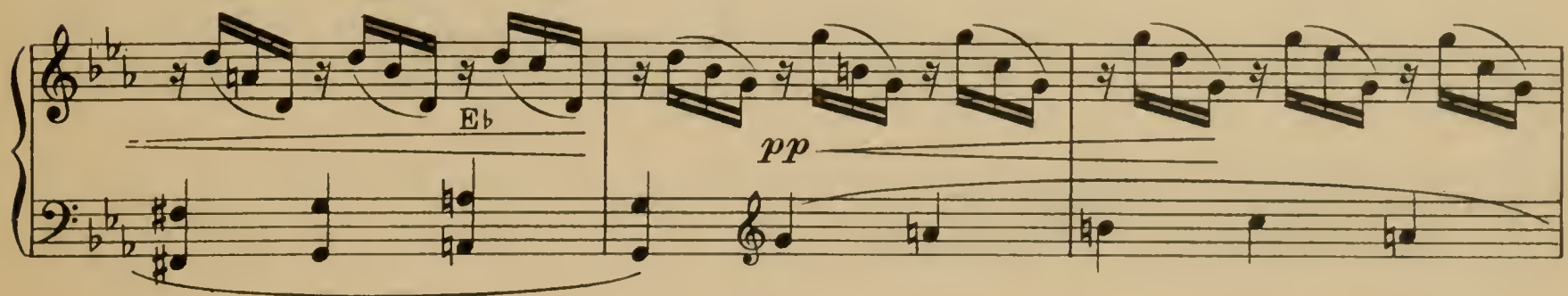
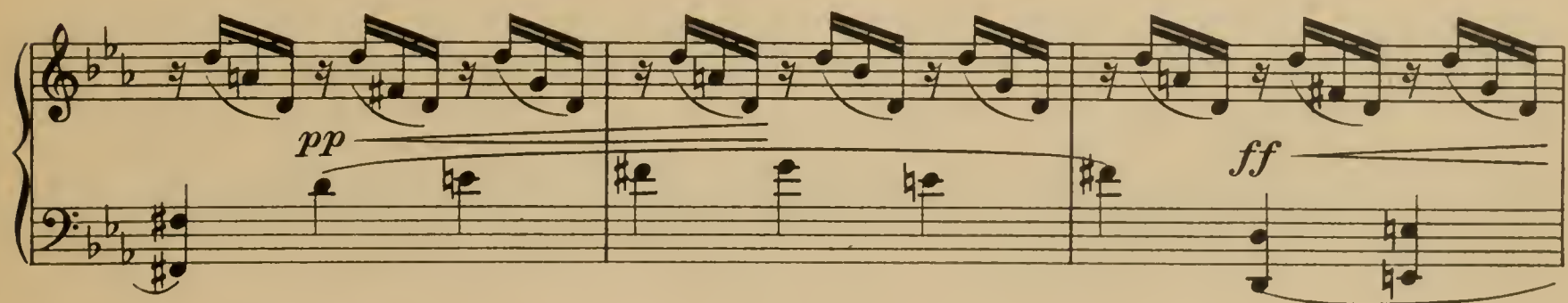
Third system of musical notation. Treble and bass staves. Treble staff includes the word *dolce* and chord markings: $E\flat - b$, $C\sharp - - b$, $A\flat - b$, and $A\flat$. Dynamics include *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff includes a crescendo hairpin. Dynamics include *f* and *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff includes a trill (*tr*). Dynamics include *f*, *p*, and *f*. The marking *L. H.* is present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff includes first and second endings. Dynamics include *p* and *f*.





First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The music features a piano introduction with a forte (*ff*) dynamic and a key signature change to A-flat major. The bass line has a rhythmic pattern of eighth notes.

Second system of musical notation. Treble clef, key signature of two flats. The music features a piano introduction with a *dim.* (diminuendo) dynamic and a key signature change to F major. The bass line has a rhythmic pattern of eighth notes.

Third system of musical notation. Treble clef, key signature of two flats. The music features a piano introduction with a *p* (piano) dynamic and a key signature change to A-flat major. The bass line has a rhythmic pattern of eighth notes.

Fourth system of musical notation. Treble clef, key signature of two flats. The music features a piano introduction with a *cre-* (crescendo) dynamic and a key signature change to F major. The bass line has a rhythmic pattern of eighth notes.

Fifth system of musical notation. Treble clef, key signature of two flats. The music features a piano introduction with a *do-* (do) dynamic and a key signature change to A-flat major. The bass line has a rhythmic pattern of eighth notes.

Sixth system of musical notation. Treble clef, key signature of two flats. The music features a piano introduction with a *nu-* (nu) dynamic and a key signature change to A-flat major. The bass line has a rhythmic pattern of eighth notes.

First system of musical notation. Treble and bass staves. Treble staff begins with a *pp* dynamic. Bass staff has a *p* dynamic. Chord markings *D \flat* and *p* are present.

Second system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic. Bass staff has a *p* dynamic. Chord markings *D \sharp* *E \flat* and *p* are present.

Third system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic. Bass staff has a *p* dynamic.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic. Bass staff has a *p* dynamic. Chord markings *(G \sharp)*, *(G \sharp)*, *(G \sharp)*, and *A \flat* are present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic. Bass staff has a *p* dynamic. Chord markings *f* and *p* are present.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic. Bass staff has a *p* dynamic. Chord markings *f* and *p* are present. First and second endings are indicated by '1.' and '2.'.



Für HARFE



Harfe solo.

	⁴ / ₈ netto
Alberstoetter, Carl. Drei kl. Vortragstücke.	
op. 4. Romanze	1 20
op. 5. Marsch	1 20
op. 6. Tokkata	1 80
Dizi, F. Sonate Pastorale	2 —
Grande Sonate	2 50
<small>Neue, von W. Posse revidierte Ausgabe.</small>	
Ferroni, Vincenzo. op. 60. Zéphyr et la Nympe. Scherzo	1 50
Holy, Alfred. op. 12. Drei kleine Stücke.	
a) Notturmo	1 50
b) Ständchen	
c) Canzonette	
Huber, Walter. op. 5. Andante religioso	1 50
— op. 12. Valse lente	1 50
Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales)	1 50
— op. 12. Zwei Stücke	2 —
a) Souvenir. b) Arabesque.	
— Deux Esquisses (Mélancolie. Joie) ..	2 —
Oberthür, Charles. Meine Ruh' ist hin, mein Herz ist schwer, ich finde sie nimmer und nimmermehr! Musikal. Illustration. (Goethes Faust)	1 50
Poenitz, Franz. op. 68. Klänge aus der Alhambra	2 —
— op. 76. Adventklänge. Präludium ..	2 —
— op. 77 No. 1. Abendfrieden	1 80
— op. 77 No. 2. Nocturno	2 50
— op. 78. Maskenscherz. Salonstück ...	2 —
Posse, Wilhelm. Mazurka	1 50
— Tarantelle	1 50
— Improvisationen	2 —
— Zwei Walzer. No. 1 (Asmoll), No. 2 (Esdur)	1 50
— Sechs kleine Stücke	2 —
<small>No. 1. Neckerei. No. 2. Nachtstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch.</small>	
— Acht große Konzert-Etuden. Jede Etüde	1 50
Schuëcker, Edmund. op. 28. Legende ..	2 —
— op. 35. Fantasio appassionato	3 —
— op. 36. Sechs Virtuosen-Etuden	4 —
— op. 37. Elisabeth Gavotte	1 50
— op. 38. Barcarole	2 —
— op. 41. Henrica. Nocturno	2 —
Snoer, Johannes. op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandsch bloed“	2 —
— op. 52. Zwei leichte Salonstücke.	
a) Capriccio marcial	1 50
b) Capriccio melodieux	1 50

	⁴ / ₈ netto
Snoer, Joh. Vier leichte Vortragsstücke.	
op. 102. Romance	1 50
op. 103. Nocturne	1 50
op. 104. Capriccio marcial und Intermezzo	1 50
op. 105. Konzertwalzer	1 50
— op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag.	
No. 1. Morgenstimmung	1 50
No. 2. Waldesrauschen	1 50
No. 3. Am Bach	1 50
No. 4. Elftanz	1 50
No. 5. Abendlied	1 50
Spohr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“ ..	1 50
<small>Revidiert von W. Posse.</small>	
Stahl, Ernst. op. 41. Les Adieux (Abschied)	1 50
— op. 42. Serenade	1 50
— op. 50. An der Quelle. Salonstück ..	1 50
— op. 56. Marguerite. Gavotte	1 50
Tedeschi, L. M. op. 31. Marionetta. Humoreske	1 50
— op. 32. Pattuglia Spagnuola	1 50
— op. 34. Suite	4 —
— op. 36. Al Ruscello. Studio di Concerto	3 —
— op. 37. Etude Impromptu	2 —
Theumann, M. op. 7/8. Deux pièces: Doulleur, Resignation	1 50
— op. 9. Rêve d'une Mazurka	1 50
— op. 10. Cantique d'amour	1 50
— op. 11. Fantaisie sur quatre thèmes russes	2 —
— Rhapsodie hongroise	2 —
Trneček, Hans. op. 7. Schubert-Fantasie	2 50
— op. 30. Novelette	1 50
— op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. Transkription ...	2 50
Verdalle, Gabriel. op. 1. Andante religioso	1 50
— op. 2. l'Oiseau-Mouche	1 50
— op. 3. Petite Marche	1 50
— op. 4. Aubade	1 50
— op. 5. Sérénade	1 50
— op. 6. Romance sans paroles	1 50
— op. 7. Adagio	1 50
— op. 8. Valse caprice	1 50
— op. 9. Mazurka	1 50
— op. 10. Barcarole	1 50
— op. 19. Valse lente	2 —
— op. 23. Saltarelle	1 50
— op. 27. Sevillana	1 50
— op. 33. Invocation	1 50
— op. 34. Doux songe	1 50
— op. 39. Lucciola	1 50
— op. 40. Danse slave	1 50

	⁴ / ₈ netto
Verdalle, Gabriel. op. 41. Légende bretonne	1 50
— op. 42. Remembrance	1 50
— op. 43. Recueillement	1 50
— op. 45. Childish march	1 50
— op. 46. Leggenda d'amore	1 50
— op. 67. Primavera	1 50
— op. 73. Badinage	1 50
— op. 76. Amoroso	1 50
— op. 79. Berceuse	1 50
— op. 87. Scherzetto	1 50
— op. 89. Impromptu	1 50
— Capricciosa	1 50

Zabel, Albert. Drei große Konzert-Etuden. Jede Etude	2 —
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Zwei Harfen.

Holy, Alfred. op. 13. Festmusik	3 —
Poenitz, Franz. op. 65. Fantasie in Ges-dur	4 —
— op. 75. Spukhafte Gavotte	2 —
— op. 80. Wikingerfahrt. Fantasie. As-moll	4 —
Schuëcker, Edmund. op. 40. Remembrances of Worcester	6 —

Harfe solo mit Orchester.

Alberstoetter, Carl. op. 3. Konzertstück (Ballade).	
Partitur	6 —
Orchesterstimmen	10 —
Solostimme	1 50
Huber, Walter. op. 9. Fantasie.	
Partitur	8 —
Orchesterstimmen	12 —
Solostimme	2 —
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme f. Harfe	1 —
Parish Alvars, Elias. Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur	5 —
Orchesterstimmen	8 —
Solostimme	1 —
Poenitz, Franz. op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur	16 —
Orchesterstimmen	20 —
Solostimme	3 —
Zabel, Albert. op. 35. Großes Konzert C-moll.	
Partitur	16 —
Orchesterstimmen	30 —
Solostimme	4 —

Chromatische Harfe (ohne Pedale).

Weigel, Karl. Album ausgewählter Stücke leicht u. instruktiv gesetzt. H. 1 bis 6 à	2 —
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Aufführungsrecht



vorbehalten.

VERLAG VON JUL. HEINR. ZIMMERMANN
LEIPZIG ✧ ST. PETERSBURG ✧ MOSKAU ✧ RIGA ✧ LONDON

